

MAKE RADIO
HELP YOU ON
ELECTION NIGHT

Publix



Opinion

The Official Voice of Publix

MAKE RADIO
HELP YOU ON
ELECTION NIGHT

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of October 13th, 1928.

No. 36

HIT ELECTION RADIO - MENACE

SHEET MUSIC LOBBY SALE FILM-PLUG

Publix-Paramount is now in the music publishing business for the double purpose of making full use of musical possibilities to advance-plug all feature films, and for the profit that is in music as well.

Read the letter Mr. Katz sent to all theatre executives, read the letter that followed it up (in next issue) from the office of Mr. I. M. Halperin, who under the supervision of General Musical Director Nathaniel W. Finston, of Paramount-Publix music activities, and Boros Morris, Associate General Musical Director, is taking charge of the physical distribution of the music.

IMPORTANT!!

Selling this sheet music in your theatre is a specialty salesman's job—one to accomplish with showmanship! Get the prettiest girl pianist-singer with "It" and charm, to sell the music in the lobby.

Mount a tiny studio piano on a platform, and perch her on it. Have a background of sheet music in this booth! Have your poster artist make a "front" for the booth that will look like a classy miniature music store. Use real copies of the sheet music for eye catchers!

Every executive in the home office, and every partner-owner, is anxious for the success of this enterprise, as the letters from Mr. Katz and Mr. Halperin indicate.

So get behind the idea with all the imagination and energy you have, and keep checking up on those you designate to assist you with the idea.

If you do this, the plan cannot fail. This angle of our business means a lot of promotions too, for many folks! Don't overlook that! Mr. Halperin will soon be able to use a number of energetic and intelligent showmen who have a record of success behind them in the execution of this plan. Show your speed now and you may be doing yourself the biggest kind of a favor later on.

The following letter on the subject from Mr. Katz should be closely read by everyone.

September 28, 1928

To take a fuller advantage of the box office value of the theme songs incorporated in the scores of our synchronized pictures, we have adopted the policy of placing on sale the sheet music and records of such theme songs in all our theatres. All theatres, whether synchronized equipment has been installed in them or not, are to publicize and sell

(Continued on Page 4, Col. 5)

MR. DEMBOW'S LETTER

"It has been decided after discussion that unless something is done to overcome the competition of radio on Presidential Election night, business in our theatres will in all likelihood be at low ebb.

"To remedy this, the suggestion is made that Publix Theatres furnish election returns to patrons.

"You are requested to contact the promotion manager of your best daily newspaper, and make an agreement with him to furnish you FREE with election returns. Make sure his service is EXCLUSIVE to your theatre. He will receive advance promotion on your screen, telling patrons that election returns will be furnished in your theatre at brief intervals, with important news bulletins, through the courtesy of The Daily Newspaper. The newspaper will doubtless print several promotion-stories and promotion display-ads on the stunt, as it is a mark of enterprise on their part—and you cash in on it.

"We want to know what theatres will make this tie-up. Therefore, within the next few days, you are urgently requested to visit your leading newspaper, and make this deal, and to notify A. M. Botsford whether you succeeded or not.

"If you succeed, of course you'll advertise the fact in advance.

"If you fail, you may be able to make the deal with the secondary newspaper. Or install a radio to get the news to furnish the audience the information. Serve the returns to the audience in such a manner as not to be a nuisance or constant interruption. Do it in slide bulletins between each program-unit.

"In either event, please let us have an immediate report on the matter.

"On the last elections in most big towns, the newspapers engaged in a bitter competition to get their returns in the theatres, as a newspaper promotion stunt for the effect the enterprising service has on circulation. Therefore, if you sell the idea correctly—by asking the newspaper if they don't want to beat their opposition to it by settling it definitely this far in advance—you'll put it over. Make sure it is free and exclusive."

Sincerely,

SAM DEMBOW, Jr.

ANTICIPATE BOX - OFFICE DANGER FROM RADIO AND GET ELECTION CROWDS

Publix theatres will not sit idly by and "take it on the chin" from radio-opposition on November 4 when the election returns will unquestionably lure theatre-goers to their radio sets.

Sam Dembow, Jr., vice-president executive of Publix has anticipated the threatened danger to the box-offices of Publix, and has issued a timely warning to all theatre managers in a letter that not only shows the powerful opposition in all of its destructive potentialities, but also points out sure fire remedies for the situation.

Follow Mr. Dembow's advice and you'll turn a bad situation into a good one that will be decidedly to your advantage. Do it now!

And advertise 3 days in advance that you've got comfortable seats and luxurious surroundings, and entertaining attractions to offer while the election news will be announced in your theatre.

If you can't get the newspapers as Mr. Dembow suggests, then take a tip from the public, and get a radio of your own to furnish you the news to give in turn to the audience!

Warning!! To All Concerned!

Once more we call your attention to the fact that you cannot use the word "vitaphone" in connection with any pictures but Warner Brothers.

Some managers are referring to WINGS as "with Vitaphone accompaniment." This is not allowed.

Please post everybody to make it a general rule that unless it is a Warner Brothers' picture or a Warner Brothers' act the word "Vitaphone" cannot be used in advertising.

Best regards,

Very truly yours,
A. M. BOTSFORD.

HOT VIEWS ON SCHOOL SPREAD

Because of the interesting nature of many of the letters received by Harry Marx from district and division managers, and house managers, on the subject of the proposal to extend the scope of the Publix Training School for Managers, through *Publix Opinion*, some of the comments are published here.

It is interesting to note that although the request was repeatedly made by Mr. Marx that the Home Office wanted a comment of approval or disapproval on the idea, from every House and advertising manager, and every District Manager, he received letters from less than half of the managers in the circuit. This apparent lack of intelligent and active interest was instantly not-

(Continued on Page 7)

HELP! HELP!

The BROOKLYN PARAMOUNT THEATRE, at Flatbush Avenue Extension and DeKalb Avenue, opens Saturday noon, November 24.

It represents the climax of 10 years' experience in building world wonder-theatres.

It's "the last word" in theatres.

Can you get a local story printed, and send a clipping to *Publix Opinion*?

Can you frame and execute a story about it, or a tie-up that will help nationalize the theatre?

Can you get anything about it on the news-wires, radio, or news-syndicates?

MR. KATZ WANTS YOU TO DO IT IF YOU CAN!!!

This is the loud, clear call for Publix Patriots to do their stuff!

SURPASSES THE GREATEST
the Last Word in
World Wonder-Theatres!

**OPENS 11 A.M.
SATURDAY NOON
NOV. 24th**

at Flatbush Ave. Extension
and DeKalb Avenue.

**BROOKLYN
Paramount
THEATRE**

HERE is the climax of 10 Years
Experience as Builders and
Operators of the World's
Finest Theatres

The Home of Paramount Pictures

Harry David's Pledge

Mr. Sam Dembow,
Publix Theatres Corp.,
New York City.

Dear Mr. Dembow:—

I have yours of September 26th calling my attention to the article attached thereto from *PUBLIX OPINION* signed by Mr. Katz.

I shall forward excerpts from your letter to our managers and impress upon them the necessity of and the possibilities connected with, keeping in close contact with the columns of *PUBLIX OPINION*.

I shall also follow out the other suggestions contained in your letter.

Kindest regards.

Yours very truly,

HARRY DAVID,
District Manager,
Blank-Publix Division

\$200 REWARD!

Publix will pay \$200.00 in gold for all ideas like the one that anticipated the radio danger on election night! This offer is open INDEFINITELY, and to EVERYONE in Publix or Paramount! This amount will be paid for EACH IDEA accepted by Mr. Dembow.

PLANES SAVE CAMERAMAN AND FILMS

Rescued by a squadron of three planes from a stalled railroad train, James Buchanan, a Paramount News cameraman, managed to reach New York last night with the first moving pictures of Florida in the recent hurricane, after a five hundred mile cross country night flight from North Carolina.

Buchanan's train to air transfer was necessitated by the complete tie up of transportation and communication in certain sections along the Atlantic seaboard that has followed in the wake of the hurricane. For two days the train that he was on had been crawling north from Florida at an average speed of hardly more than five miles an hour. By the time it had reached Charleston, S. C. the storm had subsided sufficiently to make flying a possibility and Buchanan after three hours' waiting there, wired his New York office to try and send an airplane to his rescue.

Atlanta was the nearest point to the storm bound sea coast that a plane could be located in and Sid Malloy, a veteran airmail pilot with a Pitcairn Mailwing plane motored with a Wright whirlwind engine, was finally secured to try and fly the three hundred miles into Charleston. However, with telephone lines down and telegraph wires jammed it was found impossible to communicate these arrangements to Buchanan. Before Malloy could arrive with the plane, Buchanan's train had already started creeping north again. Buchanan had not dared to take the chance of leaving it, possibly his only way of getting through. The result was Malloy when he reached Charleston late that night, found that he was too late to catch Buchanan.

At daybreak Malloy started out to try and overtake the train on which Buchanan was a passenger. No one in Charleston knew exactly where the train was as it was being routed by all manner of round about ways because of washouts on the main line, nor could anyone state exactly what progress it was making. Telephone wires were all down and telegrams came through three to twelve hours late. The best that could be done was to estimate that it was creeping along somewhere in the neighborhood of the Pee Dee River. It was over this flooded section that Malloy started searching for the train with his plane.

As time was growing short, another Pitcairn Mailwing plane was secured in Richmond piloted by Lieutenant Elliott, a veteran of thirteen years flying experience, and ordered south to try and head off the train in case Malloy failed to overtake it. Then as word reached New York that the train was stalled again in a flooded area where it was impossible for the big Pitcairn mailwings to make a landing, a third plane, a little Orovig with an X5 motor, was secured by telephone to Spartanburg and sent east to try and land in a nearby field, pick up Buchanan and carry him to the nearest airfield. There he could be transferred to one of the larger planes for the long flight to New York.

Within half an hour the three planes working from different directions had come together over Buchanan's train. For four or five miles they circled above it as it slowly crept through a flooded region. At last near Fayetteville, a stretch of high ground and dry and flat enough for the smaller plane to land on was found. Buchanan swung off the train with his precious pictures, was at once picked up by the smaller plane and half an hour later was transferred to Malloy's plane. Then with a sixty mile tail wind they were off to Hadley Field, N. J. on a record flight.

Buchanan's troubles working his way north with the pictures of the storm, were slight however

AN OPEN LETTER TO MESSRS KATZ AND DEMBOW

Dear Sirs:

I wish you would select a good hefty ballbat or psalm-club, and bend it around the posteriors of Publix employees who pass out good stories to the trade papers and then complain that their own official organization newspaper is a re-write of the trade papers.

Those publications have large staffs of alert reporters, whereas we only have the editor, and myself when I'm not engaged in social activities. So we need a lot of help from everybody.

Can't you do something to make our department heads patriotic instead of idiotic in this matter? I'm getting tired of seeing the trade papers get our real news first, while all we get is the baloney.

Let's Make the trade-papers re-write the news from Publix Opinion. We can do it if you'll order everybody to send us official bulletins on events as they happen or are forecast. The trade-papers would rather have it that way, too, because then they'd know that the news was straight. As it is now, half the stuff they print about us is half-cocked rumors that are sneaked to them by office-boys.

Yours truthfully,

—MICKEY FINN

as compared to those encountered while making them. The day the hurricane struck Porto Rico, he had started south from Atlanta and had so managed to reach Palm Beach the day the storm struck. For twenty four hours, he worked his way up the coast, just behind the hurricane's center. At one time the roof of a garage was blown on to the car he was driving and a few seconds after he had managed to crawl out of the debris and under it for shelter, most of the garage toppled over onto the car and practically destroyed it. A second car that he managed to hire to reach the railroad was blown off the road. With it went his coat and some of his equipment with the result that when Buchanan finally caught the northbound train that was to give him so much trouble, he was not only hatless and coatless but had only part of his shirt.

"Regards" on Wire

When the word "regards" is eliminated from the parlance of theatre telegraphy, the telegraph companies will automatically lose their greatest single word source of income.

To add the word "regards" to every telegram that goes out is a sacred rite to some folks.

It is estimated that an average of 150 telegrams come to the Publix Home office daily. And never one without "regards" just ahead of the signature. This means that in an estimated 300 working days a year—conservative estimate—the word is used 45,000 times a year, which at an average cost per word of at least three cents, gives the telegraph companies more than \$1,500 annually on this one meaningless word alone.

Worth Theatre Non-Unit

Effective September 29th the Worth Theatre, Ft. Worth changed its policy to straight sound pictures and eliminating all unit shows. These theatres will now be in Mr. Schneider's division and under his supervision instead of Mr. Feld.

Harold "Red" Grange will enter presentations via a Publix unit opening Oct. 21 at the Oriental, Chicago.

A special unit to be constructed around the ex-footballer will travel the regular Publix western circuit. Grange has been playing vaude in and around New York for a couple of Fox weeks.

Midnight Matinee
Great States theatres, Publix subsidiary operating theatres in Illinois towns, have found that midnight shows in the smaller cities get over, with proper plugging.

The circuit is scheduling Saturday midnight mats as regular events in several towns.

FILMDOM'S MEDALS OF MERIT



Mr. Jesse L. Lasky, first vice-president in charge of production, presents a silver medal to Clarence Badger, left, and a solid gold medal to Josef von Sternberg, winners of the first two awards in the Paramount competition for the best photoplays to be shown at the Paramount theatre, New York, during 1927. Badger won second place and \$5,000 with his "IT", and von Sternberg's "Underworld" brought him \$10,000 and the golden symbol. If you can use these photos in your newspapers, write to Charles McCarthy, New York Home office of Paramount and order by the following numbers: PGP-10385, PGP-10384, and PGP-10381.

Bljou Straight Film
Effective immediately the Bljou, Woonsocket will go to a straight picture policy; continuous performance instead of the present policy of two changes.

New Woonsocket Policy
Effective September 30th the policy at the Stadium Theatre, Woonsocket is as follows: 2 changes a week—Sunday and Thursday. Each program to consist of: Feature picture, 3 live vaudeville acts; 2 Vitaphone act when available and silent news.

"PUBLIX PROMOTES FROM WITHIN!"

It is indeed gratifying to know that we have built up through our own ranks much of our theatre operating organization. Often times persons feel that there is not advancement for them and few realize what has been done.

The starting position of those who have come up through the ranks in the Publix-Balaban & Katz Theatres in Chicago is shown here—every person now holding a responsible position—with still greater possibilities ahead of them. Many others from Balaban & Katz are now elsewhere in Publix operations.

NAME	STARTED AS	PRESENT POSITION
G. BRANDT	Usher	Theater Manager
R. C. BRUDER	Usher	Theater Manager
C. N. BURRIS	Usher	Assistant Theatre Manager
I. COBB	Usher	Treasurer
M. F. CONCANNON	Doorman	Theater Manager
M. CONNER	Usher	Assistant Manager
A. P. CONROY	Usher	Assistant Manager
R. L. DAVIS	Doorman	Theater Manager
S. FELCH	Treasurer	Assistant Manager
B. W. FELDMAN	Usher	Treasurer
L. FITZIMMONS	Doorman	Assistant Manager
L. GOLDFINGER	Special Training	Assistant Manager
R. L. KALVER	Special Training	Assistant Manager
Mr. LEONARD	Usher	Chief of Service
H. C. MEYER	Usher	Assistant Manager
E. E. O'DONNELL	Usher	Theater Manager
H. POTTER	Usher	Theater Manager
S. D. SOIBLE	Special Training	Assistant Manager
GEO. TABOR	Usher	Assistant Manager
L. C. WALWRATH	Usher	Treasurer
E. M. WORSHAM	Usher	Assistant Manager

Advancement was not made in a day, a week or a year but was the result of honest, sincere effort, sticking to the job given to perform and doing it to the best of one's ability.

There are additional rungs higher up on the ladder of success—places for everyone in our organization today.

Will your action, your efforts, your thoughts, help you to advance as these men have advanced?

L. H. DALLY,
Supervisor of Theatres
BALABAN & KATZ—PUBLIX THEATRES

Chas. E. Sasseen's Pledge

Mr. Sam Dembow, Jr.,
Publix Theatres Corporation,
New York, N. Y.

Dear Mr. Dembow:

I am enclosing you copy of a letter I am sending out to the managers in keeping with your letter of September 26th.

I note in the next to last paragraph of your letter you say, "designate some capable person in your organization to contribute a weekly letter to Publix Opinion, addressed to Mr. Benj. H. Serkovich. It will help matter greatly."

I know of no one in this district who could handle this matter and give you the desired information, because these men are only familiar with their own operation. However, there are things that come to my attention at various times, and I will take it upon myself to address a letter to Mr. Serkovich just as often as possible, and when I think I have any matters that will interest the craft.

Kindest regards,

Sincerely,
CHAS. E. SASSEEN,
District Manager

TO ALL MANAGERS:

I am just in receipt of a letter from Mr. Sam Dembow, Jr., calling my attention to the announcement signed by Mr. Katz on page one of PUBLIX OPINION, issue No. 34. Mr. Dembow points out that:

"Compliance with this request will tighten up channels of communication and information throughout the organization, and expedite the exchange of ideas between theatres."

"It is our desire to help PUBLIX OPINION attain its maximum possibilities as 'the voice of the organization,' and this can only be accomplished by everyone keeping in close contact with its columns. We are anxious to establish a successful 'Questions and Answers' department for the benefit of all, and to build up the paper, primarily as an idea-exchange and sales medium that will aid in getting bigger grosses and lower operating expense. The newspaper can dilate at greater length and in more graphic detail on any workable idea than would be possible in official inter-department communications, if we will only help to make it official by contributing to it."

I want you to read this letter very carefully and also read the copy of PUBLIX OPINION referred to, and if you haven't got a copy of this issue let me know and I will have the article copied in letter form and sent out to you, but I am sure you have your copy of PUBLIX OPINION.

Now, Boys, do not misjudge this letter, because it is very important, and you should read every line over and over, so you will understand the full import of Mr. Katz' message.

Please advise me your understanding of these instructions. Best wishes.

Sincerely,
CHAS. E. SASSEEN,
District Manager.

THE BIGGEST AND BEST SIGN IN DETROIT IS FREE!

Compare it with the 24-sheets it overshadows! Does it sell? Read the story in this issue.



Take a second look at this illustration!

Note, at the bottom of the picture, the three posters of Maxwell House Coffee, Atwater Kent Radio, etc. Those posters are full-size 24 sheets. Now compare them with the balance of the picture—and you have a fair idea of the size of the Capitol theatre's mammoth advertising display to promote in Detroit its personality leader, Del Delbridge.

The display is the largest thing of its kind ever seen in Detroit. It covers 5400 square feet (60x90') on the side wall of the Capitol theatre, facing one of Detroit's main thoroughfares. It is lighted at night by a searchlight and a battery of floods.

The word Del is in letters 16 feet high. The head of Del is 36 feet high and 28 feet wide. His noble brow is 11 feet high, and his smile 11 feet broad! His left eye is 9½ feet wide and 4½ feet high. His teeth are 20 inches high; his hand 20 feet long and his baton 30 feet long and 4 inches wide. The job required 83 sheets of Beaver board and 7 gallons of paint. It is the work of the Carlson Sign Shop, which does all the poster work for the Kunsky-Publix theatres in Detroit.

"OUR GANG" CONTEST GETS THE MONEY!

Tampa "cleans up" at box office on publicity received from the idea.



operation at all times, two motorcycle escorts, and at least five policemen on the locations. Also used the patrol wagon.

"We made tie-ups with five merchants (Jewelry Co., Ice Cream Co., Coca Cola, Music Store, Clothing Co.) to help defray the negative cost of the picture. Some of the action scenes were in front of the merchants' stores, no direct advertising.

MICKEY FINN PULLS A NEW NIFTY

Lots of folks sign their name in such an unreadable scrawl that it is nothing but an invitation for the address-see to think that the sender is a careless, irresponsible person. Of course, Publix and Paramount personages are exceptions. However, one letter received a week ago by Mr. Katz was sent to a handwriting expert in a nearby bank to get the signature deciphered. Even the expert failed. Then the letter was given to Mickey Finn, "Publix Opinion's" "ace of deuces" to worry about, and when Mickey saw a dirty thumb-print on it, he knew at once who wrote the letter.

Mickey suggested that Mr. Katz start off the letter of reply with an admonition that either the hand-writing be improved, or backed up with a typewritten signature, or else a contract be signed, guaranteeing continuance of dirty hands so that identification can always be possible.

"How did you know who wrote it?" Mr. Katz asked Mickey. "Oh," answered Mickey, nonchalantly, "that was easy. No thumb could get that dirty in less than eighty years, so I merely looked for the oldest employee in the outfit!"

SHEET MUSIC LOB-BY-SALE FILM PLUG

(Continued from Page 1)

the sheet music and records of these theme songs.

The advent of the sound pictures opens up an avenue of unlimited possibilities for the exploitation of our pictures, with these theme songs properly publicized, which should register very forcibly at our box offices. With the song well placed with the public, and people humming it, playing it at home on the piano or victrola, and hearing it over the air, it becomes the finest advertisement of the picture that could be wished for.

Copies of sheet music in the homes is an advertisement in color direct to the ultimate consumer and is as powerful a method of selling our pictures as is possible. With records that are easily playable and often repeated, we have another fine approach into the homes of our patrons in a direct advertising method as possible.

In fact, familiarizing our public with these songs and properly connecting the songs with the picture, and going into their homes with these songs, is exactly what we have been arriving for in an advertising manner, in that we are reaching our public directly, and we know that for every sheet of music, or record sold, whole families and their friends will become familiar with the picture.

What makes the exploitation and sale of theme songs desirable is that it will be by far the cheapest method we have of exploiting our pictures, for by this method we can sell our feature attractions to our public at practically no cost. We can approach them by means of the radio, dealer tie-ups, loud speakers in front of the theatre, organ concerts, use of non-synchronous equipment for concerts in the morning and as exit marches, band numbers, overtures, instrumental specialties by members of the orchestra, if you have one, and many other means. All these methods are of practically no cost to you.

The value of the theme song to the picture is illustrated by the fact that the United Artists Picture Conservatively estimate that the song RAMONA meant at least a half million dollars extra at the box office of the theatres which played their picture by the same title. We can make the theme songs to our pictures mean as much to us.

It must be remembered that to get the full benefits of the publicizing and exploitation of the theme songs of our pictures, we must start our campaigns on the music ahead of time so that the public will become familiar with it and readily connect it up with your picture when you announce its showing. This means that you will have to start publicizing and exploiting the theme songs to your pictures at least ten days to two weeks ahead of their showing. Remember also that we formerly spent large amounts to get our advertising directly into the home, and that now we have a means of getting there at no cost, providing the sale and exploitation of the sheet music and record of the theme song is pushed aggressively.

The home office is prepared to send you many aids. You will receive ahead of your showings aids for organ solos, band numbers, overture specialties, piano copies that will enable organist to accompany your trailers with the theme song; the Advertising Department will cooperate in sending you real live advertising ideas and the publishers will cooperate in every manner they possibly can.

As a further aid, and to insure you of all these above services, the FAMOUS MUSIC COMPANY has been formed by the Paramount-Famous Lasky Co., and Harms Inc., which will publish all of the theme songs of the pictures synchronized by the Paramount Publix Music Department, and the hit songs of all Publix productions.

The first song which this new Company has gotten out is entitled "MY VARSITY GIRL, I'LL CLING TO YOU" and is the theme song of VARSITY. We want to strike heavy with our first number and if you have VARSITY in your bookings, and you do not hear from us sufficiently far in advance, please write and ask for any of the aids enumerated above, or those that you may want.

We are relying on you for your wholehearted cooperation and are anxious to make a hit with our first number. In a few days you will receive full instructions on the physical handling and sale of the sheet music and records.

Yours very truly,

SAM KATZ

SEVEN PARAMOUNT STARS FEATURED IN SECOND ANNUAL DELTAH PEARL TIE-UP

GRAB THIS BEFORE YOUR OPPOSITION HEARS OF IT! IT'S NOT EXCLUSIVE UNTIL THEN

The Paramount Sales Promotion Department, with the usual splendid cooperation of Arch Reeve, Paramount Studio Publicity Manager, desires to announce to Publix Managers that the second annual national Deltah Pearl Style Exhibit is now ready for America's leading jewelers, and that this time the tie-up with the manufacturers, L. Heller and Son, Inc., will be exclusively Paramount.

Every Paramount Exchange Ad Sales Manager and Salesman will spread the news and do all possible to effect local tie-ups. If the names of local Deltah dealers are not available, write to M. F. Cartoon, Sales Manager, L. Heller and Son, 15 West 47th St., New York. Broadside that are being supplied to dealers will be sent to you shortly.

The 1928-29 Exhibit features the following stars:

Clara Bow Louise Brooks
Evelyn Brent Nancy Carroll
Mary Brian Bebe Daniels
Ruth Taylor

The Exhibit was first held at Chicago in conjunction with the Jewelry Show there, and proved a great sensation.

All during this Fall, leading jewelry stores throughout the country will be featuring this Exhibit in their window displays and in their advertising. *The Exhibit will take place progressively in the different stores, and each store will devote about two weeks to featuring this Style Event.*

Portraits in Oils

One of the remarkable features in connection with this Exhibit is the window display, herewith illustrated. Seven portraits in oils of these seven famous Paramount stars have been prepared by the Drelichs, well-known New York artists. Replicas of these oil paintings, on canvas and stretcher, so beautifully made that they cannot be told from the original, have been prepared. Each Jeweler will receive seven of these beautiful replicas, together with various descriptive material, for his window display. These portraits show the actresses wearing the new Deltah Paris creations, and next to each portrait is displayed a necklace identical with the one worn. The idea is exceptional and will create tremendous interest.

Contest Suggested

In connection with the Exhibit, the Deltah Pearl Company is suggesting to its dealers that they tie up with the local theatre in the following manner. These oil painting replicas of the Paramount stars are very valuable (similar pictures ordinarily retail for a considerable sum). The Jeweler is asked to conduct an essay, lucky number or other contest, in advance of the showing of a picture featuring one of these stars at the local theatre, offering the painting as a first prize to the winner. Jewelers will be asked to communicate with the local theatre showing Paramount Pictures if they wish to run a contest.



CLARA BOW



RUTH TAYLOR



NANCY CARROLL



LOUISE BROOKS



EVELYN BRENT



BEBE DANIELS



MARY BRIAN

WHO'S WHO IN UNIT HOUSES

(Corrected to September 11th, 1928)

UNIT HOUSE MANAGERS AND PUBLICITY MEN

Manager	Publicity Man	Theatre	City
E. T. Leaper	Home Office	Paramount	New York
Geo. Laby	Lou Goldberg	Olympia	New Haven
J. C. McCurdy	Vernon Gray	Metropolitan	Boston
Vincent McFaul	C. B. Taylor	Buffalo	Buffalo
Ed. Smith	Frank Cassidy	Minnesota	Minneapolis
(Not open yet)		Paramount	Brooklyn
		Paramount	Toledo
		Hippodrome	Buffalo
*John Carr		Denver	Denver
Arthur Baker	Jack Shelley	Riviera	Omaha
H. B. Watts	Archie Bailey	Capitol	Des Moines
Nate Frudenberg	Lionel Wasson	Palace	Dallas
Ernest Morrison	Gene Finley	Worth	Ft. Worth
Raymond Jones	R. E. Armstrong	Texas	San Antonio
Wm. O'Hare	Robt. Kelly	Metropolitan	Houston
C. M. Pincus	L. C. Furman	Alabama	Birmingham
Sidney Dannenberg	Martin Anderson	Howard	Atlanta
Robt. Hicks	Jack Chalmers	Keith's Geor.	Atlanta
*C. R. Eggleston	John Smith		

PARTNERSHIPS

Geo. Trendle	Oscar Doob	Michigan	Detroit
Spyros Skouras	Reeves Esby	Ambassador	St. Louis
Joe Fraser	Geo. Tyson	Indiana	Indianapolis
Maurice F. Barr	Gregory Dickson	Saenger	New Orleans
Gus Eysell	Robt. Doman	Metropolitan	Los Angeles
Chas. Kutzman	Frank Whitbeck	Granada	San Francisco
John Balaban	Wm. K. Hollander	Chicago-Tivoli	Chicago

LOEW HOUSES

H. P. Kingsmore	Junior McGeehan	Century	Baltimore
George Dumont	Herbert Fend	State	Cleveland
E. J. Melniker	Chas. Winston	Ohio	Columbus
Livingston Lannin	Wm. McGrath	Penn	Pittsburgh
Manager	Sam Rubin	Palace	Washington

*Hippodrome and Keith's Georgia are vaudeville houses in unit division.

PUBLIX SERVICE THE NEAREST THING TO PERFECTION

(From Exhibitors' Herald)

PUBLIX SERVICE recruits an army for each of its theatres. The policy as of today probably represents a combination of the old Famous Players theatre operating policy and the Balaban & Katz policy. Both were good. Effective and proven ideas from other circuits were added. Together they are the nearest thing to theatre operating perfection that has been evolved.

Localize this and tie it up to your own theatre with photos of your staff "in action" and you'll have an easy institutional feature story to sell to the Sunday Editor of one of your daily newspapers.

Why make the staff an army? People understand the military idea. Young folks get the military angle quickly. They like to march, drill etc. The simplest way to organize a good theatre staff is to militarize it. Almost every boy wanted to go to West Point. Drill him and you get his interest and enthusiasm. You don't get it by merely talking courtesy, etc., from the box office angle.

The selection of a staff that will make the proper flash—will constitute to all practical purposes a genuine "part of the show"—is not a difficult matter. Neither is it a thing to be tossed off or delegated to the third assistant night watchman.

The newspaper ad is the best way. Applicants come in droves and their numbers put the individual on his toes. Also there is the variety necessary for selection of the proper types. There must be a set type if the ensemble is to look like a unit.

The Balaban & Katz type is about perfect. In some manner unknown outside the B. & K. recruiting office, good-looking and intelligent men are brought into the service. Talk to one of them—if you can get one to talk to you—and you'll find that he's the fellow mentally that he looks to be physically. You can imagine that they train like the boys at Culver, although you know they do not get back into street clothes when the day's work is over and fade back into that vague mob of young folks out there in the street. You discover, also, that they know a lot more about the theatre business than a good many of the people identified with in a more prominent capacity. In all probability there is considerable credit due here to men in the various theatres who keep up the morale of the troops by a carefully thought out system of procedure.

Sit in the foyer of one of these theatres manned by an outfit that looks like the National Guard and you'll get the prestige angle of it brought home to you. The folks around you, whenever you go, talk about the staff. They talk about the theatre as a whole—that's one of the things they do chiefly—and the staff comes in for its share. If the staff is bad—incompetent, smart, ill-assorted or just plain dumb—the theatre gets plentifully razed for that.

The standard for theatre service is high. A house manned by such a personnel as serves passengers from the best railroad trains simply wouldn't get by. On the other hand, the house employing an upstanding body of young men who are good to look at and dependable for whatever is wanted gets more free advertising than Rolls-Royce gets in pictures. Theatregoers do talk about theatres, and what they say pretty generally determines their numbers in the long run.

Out of this comes the conclusion that the one logical viewpoint from which to survey the house service proposition is the viewpoint of the box office. The correct service organization does build prestige. Prestige does finally determine the rank of the theatre.

Misleading Ads Harmful to Talkers

"About the most injurious item to the popularity or drawing power of talking pictures just now is misleading advertising," says Variety. "In a way it's a menace."

"Advertisements frequently at present in calling attention to sight and sound pictures seek to leave the impression that the picture, though but sounded, includes dialog. To that end the "See and Hear" or a similar phrase is employed in the ads, or else other misleading wording used.

"This is especially harmful where a silent picture, completed, and then sounded sloppily in a rush, with not much merit to either picture or sound record, disgusts patrons lured in on the ad.

"It appears to be a matter up to the producers and distributors, with more care given to the sounding and much more to the advertising.

B. & K.'s Paradise Opens Designed for Sound

Chicago's first theatre especially designed and equipped for sound pictures, Balaban and Katz Paradise, made its sound-picture debut Saturday.

Dr. Norbert M. LaPorte, director of research for B. & K., had charge of the sound preparations. Sound chambers were built into the left and right extremes of the long projection booth, and a decorated surface which absorbs rather than reflects was utilized.

New arrangement is said to insure perfect reproduction in all parts of the house.

"Otherwise the result may be that the favorable impression and publicity created by the talking wave will be quickly reduced to the normalcy that the silent picture found itself in before the talker arrived."

Ash Opening New Paramount, Brooklyn

The new Paramount, 4,500 seater in Brooklyn, N. Y., opens officially Nov. 24 with Paul Ash and a characteristic Ash policy of entertainment more on the order of his Oriental, Chicago.

It will be known strictly as an Ash house, with regular units coming in from New Haven and Boston to the Paramount, New York, whence they go to Brooklyn and then on to Washington, Baltimore, etc. as usual.

For the Brooklyn week extra attractions will be dovetailed into the show during the preceding week's engagement at the Manhattan Paramount and then dropped after Brooklyn.

Henry B. Murtagh, now in Buffalo, will probably be organ soloist.

Royal Theatre Opens

The Royal Theatre, Kansas City opens Wednesday, October 10th with SINGING FOOL.

THIS IS HOW THEY "CAN" 'EM!

Adding Sound To Film Is Explained

By Abel Green
("Variety" Reporter and Critic)

Only a visit into the rather jealously guarded precincts of the Victor Talking Machine Company's recording laboratories at Camden, N. J., can do justice to the painstaking detail which attends the synchronization of a motion picture.

The film fan, when viewing a sound film in a theatre, will never realize what intricate process, laborious niceties and scientific split-second detail the "sounding" of a flicker requires.

Per reel of sound synchronization, a human battery of 40 musicians (under the fiercely-exacting, precision demand of a baton-wielding martinet), slaves from two to two and a half hours rehearsing, and then devotes a similar period of time to the actual musical interpretation of the scores for the best synchronous mating with the film.

Time and again are their wax recordings of the music and effects thrown back onto the screen in synchronous accompaniment with the feature for which they have played. They watch the celluloid action and hear themselves in the studio within a few minutes after the recording. They notice many things the conductor himself didn't notice in the process of recording.

The director may think the musical ensemble is well-balanced but the canned music on the mammoth disks as they are amplified will disclose, for example, that the necessary bass is lacking. The conductor and Victor's own superintendent of recording, the veteran Raymond R. Sooy, turns to the bass player and wants to know if he can "bring it up" more. If the musician figures that while he has played as forte as possible but somehow hasn't been properly "caught," Mr. Sooy tells the microphone operator to "bring it up" at that point.

This electrical stunt is readily possible since each of the three "mikes" which record the music or whatever sound there is, is individually controlled and manned by its own operator. Each can be reduced or amplified for corresponding diminishment or amplification of sound.

Church for Setting

"The church," in Victor argot at Camden, refers to the Trinity Baptist Church, founded in 1872, purchased recently by Victor as a recording laboratory. The church edifice forms a curious ecclesiastical shell for an ultra-modern, electrical scientific laboratory and miniature theatre, with its projection booths which are situated, one each, in the basement formerly occupied by the Sunday school pupils and the other on the main auditorium floor proper.

Originally, Victor's concern in the church started with the organ music recordings on the Baptist Church's fine organ, until Sooy, for 25 years with Victor, and his late brother, who preceded him at the helm of recording supervision, discovered the particularly fine acoustical qualities of the church. This prompted its purchase.

This church is a 15-hour synchronous recording factory. Although 'way behind in recording assignments by Paramount, M-G-M, United Artists and First National, Victor has eliminated the 24-hour day grind as an artistic move to maintain quality. There is general rebellion at the rush schedule and Victor will not "sound" a film less than a week per feature. Its experts and field scouts study the contemporary talkers, not recorded by them, and report how deficient are some of

the rushed two and three-day recording jobs.

Rich Grinds Out

Musical contractors are eliminating those 15-hour grind musicians, which brought some of the boys' weekly grosses up to \$500 and \$700 a week. Nathaniel Finston, Public-Paramount's general musical director, found it did not maintain quality to have a musician do all the overtime and so two completely new shifts of orchestras are employed instead, with an hour or two above the union six-hour maximum okayed to finish up a task, but not beyond that.

The church laboratory is musical bedlam until midnight every day and Sundays, with a few hours out from midnight until shortly after dawn. As it is, the musicians are cleaning up on their \$200 a week minimum for six hours' daily with three and a half hours on Saturdays, plus fancy scales for overtime and Sunday work.

Many of the crack instrumentalists were encountered in the Victor's Camden church laboratory, expressing their preference to stage or nite club work and even to phonograph recordings at \$25 a date. But there is more gravy in the synchronous racket.

The process of recording starts first with what might be characterized as the brains of the synchronization. He is the man or men who originally score the feature. Whether they are copied or original musical themes, a cue-sheet and carefully prepared score of so many bars to fit so many feet of each celluloid scene are prepared.

Then the action shifts to Camden. Either Finston himself or his deputy, Max Terr, another crack musician, supervises the job, but usually somebody else conducts. Irvin Talbot, Public maestro, well known at the Rialto, Rivoli and Paramount theatres, had the task in hand on this occasion.

The conductor and his orchestra have the actual burden of interpreting the score. They may discover that a bar or a half a bar of extra music in certain spots throws the entire sequence out of kilter. The must themselves edit and delete or embellish to effect perfect synchronization.

For Songs

For the song interpolations and their own musical accompaniment to a vocal solo or ensemble they must guide themselves accurately. There are two other microphones at a far corner of the laboratory to pick up the voices. These supplement the three "mikes" for the musical sound.

Then again the dialog sequences. Probably made on the coast. They must be amplified from off the record or film and re-recorded into the large disks along with the orchestral synchronization. This is but one of the headaches of synchronization.

Like as not, also, the dialog or sound effects were canned in Hollywood, on the Movietone or film process, in which case it is Sooy's task to supervise their reproduction from off the film onto a disk record. This re-recording is again recorded into the musical synchronization and uninterrupted sound by Victor.

A film must be carefully developed and then projected. It takes time and is costly.

Several recordings may be made on film and then found the first one was excellent. It is an expensive waste of costly skilled labor including musicians, electricians and technicians.

If one trusts to the judgment of the supervising committee that some particular "master" sounded all right in the process of recording, that too is a risky gamble. The amplification in a large auditorium may later disclose things that the human ear could not readily catch, no matter how trained it may be.

It means either a box office hazard to release a dubious product

or an even more expensive re-mobilization of all concerned in the recording.

Infancy

It is Victor's belief that film recording is in its infancy; that much that is new and novel will come from recording on film such as Fox's Movietone. Otherwise, all the other branches of the Electrical Research Products are using the disk process, including Warner Brothers' Vitaphone which, like Fox, does its own laboratory recording.

All the others employ Victor sounding for musical synchronization in the east. The essential sound effects, dialog, etc., as canned on the scene of action in Hollywood or wherever the studios may be, are but makeshifts for interpolating into the Victor's synchronized records.

The problems that present themselves daily in the synchronization make this new adjunct of the Victor Talking Machine Co.'s vast enterprises its most fascinating branch. The skilled and hardy technicians who have battled with and conquered almost every heretofore known problem of catching the human voice or musical sound on a wax "master" find themselves thrilled anew with these fresher wrinkles.

No longer is the recording of extremely high or low registers a troublesome matter; no longer can a drum or bass tuba or an extreme percussion instrument escape faithful reproduction in a record, but with this task of marathon recordings for an uninterrupted sequence of synchronization there is much to test the ingenuity of the technicians.

Beery's Song

Wallace Beery's song in "Beggars of Life," at the Paramount last week, was naturally film recorded on the west coast. Victor had to coincide it with the action of an approaching hobo and build up the volume to conform with Beery's approach toward the camera, a wrinkle that will surprise Beery himself when he views the film.

In the forthcoming "Varsity" (Paramount—Charles Rogers), as yet unreleased, and only recently sounded, there was the problem of the dying man who emitted horrible grunts between the jerkily spoken dialog. The talker was all from the disc re-recording of the right but the grunts, as amplified original film record, were almost ludicrous in their terribly exaggerated histrionics. It was patently a case of poor recording or the human ear's inability to catch the ludicrousness of such sound effects, else the director and the sound recorder on the coast would have ordered it out.

Back east, in amplification, it showed up so impossible that it either meant a new recording in Hollywood since, because of the same character's other spoken dialog preceding, it was not feasible to fake it through a ghost voice, or the elimination somehow of those grunts.

Losing Groans

Sooy did it. How, is a trade secret, but all he recorded was the dying man's voice and those groans were somehow lost as the film sound waves were re-recorded on the disk recorded. It could be, as one deduction suggests itself, that the sound waves denoting the grunts were cut out of the film, but whatever it was, or how difficult or easy this particular barrier may have been, this is but one of the daily problems that have the church laboratory staff constantly on the qui vive.

The actual recording room with its machines in the basement of the Trinity Baptist Church is jealously guarded. Nobody is admitted. A special guard keeps outsiders away.

The microphones on the floor or floors above them transmit what is to be recorded. A system of red, green and yellow signal lights caution the recorders.

Victor is building a special home wood plant for sound syn-

chronization exclusively. Until that is completed—it is now in process of construction—Camden is the synchronous headquarters. Victor's west coast recording laboratories at Oakland are not equipped for this sort of work, nor is the essential personnel situated in California.

Pre-Views

Watching sound pre-views puts a squawking reviewer of the American Roof to shame. Not once but four or five times, and sometimes more, is the same reel run off of a feature with as many different synchronous accompaniments. A committee checks each reel. Jesse T. Bastian of the Artist and Repertoire department is particularly responsible on these checks. He sees a reel of a picture over and over again and must each time interpret the same dreary action in its relationship with the fitness of the synchronized accompaniment. Not until one reel is checked in is another reviewed. It's the same score, but some one effect or the other, some one wrinkle of the radio loud speaker or other by-play show up better than the other. (This refers to F.N.'s "Show Girl" which was pre-viewed), although all sounded, only the first two reels' recordings had come through. Each reel had several recorded synchronizations with it and Messrs. Bastian, Sooy, et al, were weighing the merits of each synchronization and selecting the one which First National would release.

It has been roughly computed before that the average cost to synchronize a feature totals \$15,000 to \$25,000. For shorts around \$7,500.

GENE DENIS HIT BASEBALL FANS

Local interest in Charlotte, N. C. was very much centered on baseball when Gene Denis, the Kansas City psychic played the Carolina Theatre. Four thousand attended the play by play broadcasting of the Yankee Athletic Baseball game given in a local baseball park. The announcer of the game in search of material to fill in between plays, welcomed an announcement prepared by Manager Irvin that the fans would ask Gene if they wanted to know how the next game would make out. The announcer put some comedy in his talk which helped put it over.

Eggleston Resigns

Mr. C. R. Eggleston, manager of the Keith-Georgia Theatre, has resigned. Atlanta. The name of his successor will be forthcoming.

"LOST" TELEGRAMS GOT LINCOLN HOT

Managers Chas. F. Shire had 1000 Western Union telegrams mimeographed with copy about "Beggars of Life" and his vaudeville program at the Public Lincoln Theatre, Lincoln, Neb., and then proceeded to lose them by leaving them in offices, on the sidewalks and other public places. The telegrams were folded and somewhat crumpled as if they had been carried in one's pocket to give the finders the idea that they were real telegrams.

Copy on the telegrams read: "Charles F. Shire, Lincoln Theatre, Lincoln, Neb.—Have secured a great lineup of New York and Orpheum vaudeville for Lincoln Theatre.—Cissy Haydens Masena is a sensation revue with ten beautiful young girls.—A great attraction for fair week in addition to Jim Tulley's BEGGARS OF LIFE with Wallace Beery. Regards. (Signed) Sam Katz, President Public Theatres."

As the telegrams were not in envelopes, many of the people called up the Lincoln to tell the management they had found a telegram that Mr. Shire had apparently lost. They were then told to keep them and to read it themselves if they hadn't already done so.

Kit Carson's Granddaughter

Right after booking the Paramount Picture, "Kit Carson" for the Public Victory Theatre, Denver, Colo., Manager Jerome Diamond learned that Kit Carson's granddaughter was living in town.

Two Spots Shuts Units

Effective October 1st, the Hard Theatre, Atlanta changed its policy to that of sound pictures exclusively eliminating the rail show. Supervision of this house has been transferred from Mr. Feld to Mr. Dowler, and will be under the district management of Mr. Patterson. The above also applies to the Alabama Theatre, Birmingham.

MR. FITZGIBBONS' MAIL

Effective immediately, Mr. J. J. Fitzgibbons is located at 60 Seel-ay Square, Boston, Mass. Kindly address all mail to him there.

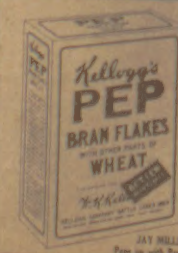
MR. DOWLER'S MAIL

Effective immediately and until further notified Mr. F. H. Dowler, Jr., is located at 169 Peachtree Street, Atlanta, Ga. Kindly address all mail to him there.

800 WINDOW DISPLAYS FREE!

Wholesale grocers and distributors are anxious to get tie-up copy like this! They print 'em and post 'em in grocery stores and restaurants! Try any of the locally popular brands!

If you can't get the window distribution otherwise, print 'em yourself and let the distributor post them up against the glass window. Des Moines, however saved the print-bill here. Try Cereals, cereals, etc., get a different one every week.



Girls "PEP" Contest

During the week ending Friday night, Sept. 14th, eight girls turning in the highest number of Kellogg's PEP package tops will receive as FIRST prize a free ride over Des Moines in an Airplane. The next ten girls turning in the next highest number of Kellogg's PEP package tops will each receive a free ticket to the CAPITOL THEATRE during CAPITOL "PEP" week of Sept. 14th to 21st, featuring WILLIAM HAINES in his PEPPY picture. All Kellogg's PEP package tops must be turned in at room 414 LIBERTY BLDG. before 12 o'clock noon, SATURDAY, Sept. 15th.

IT'S "PEP" WEEK AT CAPITOL

September 14th to 21st, During Showing of

WILLIAM HAINES

"EXCESS BAGGAGE"

and a Public Peppy STAGE SHOW

HOT VIEWS ON SCHOOL SPREAD

(Continued from Page 1)

ed by Mr. Katz and Mr. Dembow, Mr. Zukor and Mr. Chatkin, and the managers whose names thus became conspicuous through absence, will be interested to know that when another need for response arises, it will be projected in a less subtle manner, to say the least. As forcibly announced by Mr. Katz, PUBLIX OPINION is the official organ of the circuit, and announcements, requests and suggestions made in these columns are to be given the same attention a direct letter or telegraphic communication gets. No one likes to get a flood of form letters and everyone appreciates the human interest PUBLIX OPINION hopes it can be the means promulgating within the circuit. But if PUBLIX OPINION fails in its mission, Mr. Katz and Mr. Dembow have the less desirable prerogative of less graceful means of knitting the organization into the smoothly functioning, human institution it now is and will continue to be. Here are some of the comments:—

C. T. Perrin, of Sterling Theatre, Greeley, Colorado:
"I feel that such a course would be one of the finest things possible, and you may be sure that I will go into it for all I am worth. If there is anything I can do to better fit myself for service in our organization, I surely do want to do it. In fact, I have the thought of attempting to arrange to actually attend the Managers' School, itself, later."

A. M. Roy, of the Tampa Theatre, Tampa, Florida:
"Knowing what it can mean to any theatre manager, I am most assuredly in favor of it going out to the field. I will always be a great booster for the development that Mr. Barry has given to the course, and every manager should be grasping for this marvelous material with which to further his work and success. I am planning to give this training to my staff here from time to time as it comes along, and with the original Barry method of training I feel that I can give it to our staff to better advantage than one who was unfamiliar with his thoughts."

H. L. Jordan, of the Strand Theatre, Anderson, S. C.:
"In my opinion, the correspondence course would be the greatest help to all theatre men. I have been in the theatre business about five years as manager, but I admit that I have a lot to learn yet about the theatre game. I think the Publix correspondence course is a great idea and I would study it very carefully, and train my employees along the line the course is written."

W. Y. Walker, of the Noble, Thetato and Savoy Theatres, Anniston, Ala.:
"I, for one, would like for the plan to go through and feel that it would not only benefit me but that I in turn could use the articles as the basis for lectures on showmanship to my staff."

Adna M. Avery, of the Palace Theatre, McAlester, Okla.:
"It will be one of the finest steps toward future education in theatre management for Assistant Managers, House Managers and material each theatre has in line for advancement as well as Managers. After being

in the school under the direction of Mr. Barry, I believe every theatre will be well benefited by these articles. They will give instruction to theatre managers and ideas which one would never learn or hear in their own town."

Geo. T. Cruzen, of the Academy of Music Theatres, Newburgh, N. Y.:

"I analyzed the advantages as proposed for our operation here, and at the same time I weighed against this the tremendous effort and expense entailed to provide such a service. To place myself on record in favor of such a move, I felt might add to the encouragement of action unwarranted by the expense. At the same time, the apparent advantages of such a service offered to the theatres, to my mind, was indeed too great to register a negative vote. But now that the decision has been made to furnish the theatres with this service, rest assured that we shall make use of the material and establish a miniature school, in the hopes of broadening the perspective, and increasing interest on the part of such employees, who are at all receptive

David F. Perkins, of the Merrimack Square Theatre, Lowell, Massachusetts.

"While I realize, as the article states, that valuable information might be furnished to the opposition, still I am of the opinion that Publix managers will regard the material as 'masonic' and will not allow copies of 'Opinion' out of their hands. It is sure to furnish all of us up on many points, and will help us disseminating knowledge to the proper members on our staffs who show that such knowledge will be properly used, and will be made better employees thereby."

"While I have spent a lifetime in the business, I know that the Juggernaut of progress rides over traditions and procedures and that a new day has dawned in business administration of the managerial end. All of us, no matter how long we have been managers, must be constantly on the alert for new ideas, broadening ourselves in progressive showmanship. And this 'correspondence' course will be the means of crystallizing many things we know and should teach others, but which we are liable to forget to stress in teaching assistants. We unconsciously keep things we have learned by experience to ourselves, not intentionally, but because we have learned it, we take it for granted."

Nash Weil, of the Olympia Theatre, Lynn, Mass.:

"Such a course published in 'Publix Opinion' will serve the double purpose of refreshing my memory in certain departments of management that I may have become lax in and will also be of infinite advantage to young men now employed in the theatre. These young men are ambitious to progress in show business but neither has had the opportunity to attend one of our schools. They are industrious and intelligent and I feel sure that such a school course will open up to them a means of getting the basis principles of showmanship that they could not get elsewhere."

Tom Schmidt, of the Joie Theatre, Fort Smith, Ark.:

"I believe that a sketchy 'correspondence' course in theatre management will be very beneficial and valuable to a great number of men in this organization, and I would like to see it started in an early issue of Publix Opinion."

Geo. L. Denton, of the Carolina Theatre, Greenville, S. C.:

"We are heartily in favor of this course and believe it will be of untold value in our entire operation. We pledge ourselves to get these articles across to our employees."

F. Labar, Jr., Strand Theatre, Asheville, N. C.:

"In the opinion of the writer this form of instruction would be especially beneficial to those of us who are in the smaller operations where we are unable to experience the same policies and methods used by class A and B houses, as well as the policies in force in similar operations located in various sections of the country."

"By means of this course we should be able to improve upon our own operation in many ways. Profit to us can be obtained by studying the experiences of those who have long been in the show business, by going into details of the way and manner in which they have handled situations which we experience daily, yet may not be able to handle as well, due to our comparative lack of experience."

"While many of the subjects covered by this course may be familiar to a large number, still only by a conscientious endeavor put forth in the study of other operations and the experiences of veteran showmen and of our own situation, can we attain the goal which every manager for Publix has in view. That of maintaining a standard set by Publix in theatre management which outshines all others in similar enterprises."

J. P. Kincade, North Shore Theatre, Gloucester, Mass.

"I don't think I understand how the opposition could get hold of it unless the opposition was in the habit of making social calls and noticing Publix Opinion and liking it, makes these social calls about the time Publix Opinion is expected in, and liking it as much as we."

"If such a course was in the paper it would be valuable enough to keep it in a place where access was not easy. At any rate it should be kept from prying eyes."

"I also realize that the effort would not do full justice to the work Mr. Barry is now doing, and also realize the huge task it is to get it ready but, I think if it could be arranged it would be appreciated very much by all the managers on the circuit as I know that all of us would derive a benefit that would be very much appreciated."

John Howard, Rialto Theatre, Omaha, Nebr.:

"It was my pleasure and good fortune to attend School with Mr. Barry at Bay St. Louis, Miss., in June 1927, while in the employ of the Saenger Theatre, and I found the course very beneficial, not only from the standpoint of 'recalling things forgotten,' but new constructive ideas."

"I made very careful notes of his talks and have compiled these into typewritten pages under the various subjects, and have given Mr. Harry David a copy. I have utilized these also in giving noonday talks at Commercial Clubs, Women's Clubs, etc., and found them of great value. This theatre will shortly start a weekly 'School Hour' for ushers, etc., interested in improving themselves. Only those actually interested will be included, for I do not wish to waste my time, with others."

A. E. Hamilton, Federal Theatre, Salem, Mass.

"I think it would be a good thing for the 'Publix Opinion,' to publish the course in theatre management as taught at the Publix Theatres Management School, as no doubt it will give us a better idea as to how the Publix desires their theatres to be operated. We will be pleased to use these articles to best advantage with the employees of this theatre."

E. E. Collins, Kirby Theatre, Houston, Texas.

"Personally I believe, that everyone will derive benefit from it, especially now that the sound era is upon us and we are having to relearn this business."

T. R. Earl, Imperial Theatre, Asheville, N. C.

"We feel sure that we are of hundreds of Managers who would appreciate the opportunity of access, through this means, to information and instruction that otherwise might not be available."

"The writer is inclined to believe that the possibility of absorbing these things with an insistent regularity, and along with the 'day's work' of actual operation, would offer a certain advantage over attendance at the resident school."

Chas. E. Sasseen, District Manager's Office, Oklahoma City, Okla.

"I want you to read 'Publix Opinion' for the week of August 25th. There are many items of interest in that issue, and I want to call your especial attention to 'PROPOSED SPREAD FOR SCHOOL.'"

And TODAY send Mr. Marx your ideas on the Training Course.

Have you sent the photographs to PUBLIX OPINION of yourself and your Assistant Manager as requested by Mr. Marx? If you have not done this, do it immediately.

Don't forget to read the article in this issue by Mr. Harry Marx. It is the finest thing of its kind I have ever read, and is under the heading, 'Genius Has Ample Room in Publix.'

C. J. Russell, Bijou Theatre, Bangor, Maine.

"Personally I have never been sold on correspondence schools—for the reason in analyzing my own city and also surrounding country I find very few if any products of that class of education that have ever got anywhere or held positions of any responsibility. While I am a great believer in the Managers School as conducted by Publix with Mr. Barry, knowledge is acquired by contact with big men at the head of big organizations and also department heads, who are proficient in their respective lines. This knowledge acquired in this way is bound to be of great value."

"I further think that from the Home Office matters that are for the great benefit of all Publix managers is at the present passed along through the Division Managers to the District Managers and through them to the theatre managers in such a manner that is bound to be of much benefit to the manager, the theatre and the business. This way of cooperation is to my way of thinking invaluable and is bound to reflect at the box office and in the condition of the theatres."

"Rest assured that in the event that this school is started regardless of my thoughts in the matter that I am with it whole heartedly."

Wm. T. Powell, Opera House, Bath, Maine.

"I would be very definitely in favor of such a plan. I cannot even agree that it would be 'sketchy' because doubtless it would contain the fundamental things that we all should know and that we should teach our respective staffs. To me, these fundamentals are of utmost value because they are the foundation upon which we build all other knowledge as we progress."

"The article mentions the school and the splendid work of Mr. Barry. Would it not be better to send to Mr. Barry and the school, young men who have learned the fundamentals in actual contact with theatre work; young men who, after preliminary training in our theatres, have thoroughly settled in their minds upon theatre work as their profession and who have grasped some of the meaning of Publix Service."

"The article speaks of the danger of others copying and of furnishing them with valuable ammunition. Is it not true that they are copying now and doing their best to imitate us? What they cannot copy, or duplicate, or even understand, is the splendid spirit that prompts the men of Publix to pioneer

and to lead. We can teach this, if we will, to the young men of our organizations, our ushers, doorman and others and anything that aids us in this work must be of inestimable value."

Geo. D. Tyson, Skouras-Publix Theatres Co., Indianapolis, Ind.

"I have passed this along to our respective house managers, and be assured they are all thoroughly in sympathy with the plan. I think it would be very beneficial, and I am sure we would take advantage of it."

Bolivar Hyde, Jr., Strand Theatre, Birmingham, Ala.

"I think this course will be a great help to practically all managers, and will no doubt help to build men within our own organizations to fill executive positions."

H. C. Farley, Publix Theatres Corporation, Montgomery, Ala.

"I think this a very good idea and believe it can be very beneficial to theatre employees if it is handled by the managers as it should be. If this suggestion is carried through I will certainly see that it is given to each of our theatres."

J. L. Cartwright, Lyric Theatre, Jackson, Tenn.

"I want to take this opportunity of indorsing the suggestion carried in Publix Opinion of the proposed course in Theatre Management. I feel positive that this course will be very beneficial, and, I pledge to give it careful study and to lecture my employees."

H. D. Grove, Riviera Theatre, Waterloo, Iowa.

"I assure you that if you see fit to go thru with this that none of the papers will get out of the Riviera Theatre and that they will be used in regular weekly meetings to instruct and help employees of this theatre, who are properly entitled to this instruction."

Marseline K. Moore, Joie Theatre, Fort Smith, Ark.

"At our weekly staff meeting I explained to the employees of the New and Joie Theatres the contemplated 'Correspondence' course in Theatre Management, which would be published in the column of Publix Opinion."

"I also explained to these men that being a graduate of the Manager's School myself, that I believe that I could follow through on the 'Course' that would be out-lined by Mr. Barry, as I think I understand the subjects he would discuss, and although they might be explained in somewhat of a brief way in this 'Course,' and by us taking the subjects before our regular meeting each week, that all of us could discuss the different phases of Theatre Operation in such a way that it would be very beneficial to all of us."

"Every man in our organization here is very enthusiastic over the above plan, and personally I believe the 'Course' will be well worth the efforts required, besides being instructive to the younger members of our organization, I believe it would be a splendid opportunity for every Manager to review on these subjects."

John McKenna, Imperial Theatre, Charlotte, N. C.

"I am a graduate of the third Manager's Training School, and, naturally, I am very interested in their every movement. With such a capable man at its head, and knowing the practical methods of showmanship that will be given to the men in the field, I think it will be one of the finest things any one could ask for."

"I often told Mr. Barry that I wish I were a sponge so that I could absorb all that he was giving us, and to have these thoughts renewed, I know it will enable me to get some of the things that I missed."

"I want to pledge myself to the movement, and to await eagerly for the issue of Publix Opinion, so that I can clip these articles as I know I can use them to a great advantage."

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Publix Opinion

The Official Voice of Publix

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"Give Publix a break by thinking and acting as carefully and energetically as tho you owned the business—
and you're bound to win advancement!" —DAVID J. CHATKIN, General Director of Theatre Management.

"Leave no stone unturned to give Publix the
high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor
Contents Strictly Confidential.

"SINCERITY"

THERE IS no greater virtue possessed by man than that called sincerity. No finer tribute can be paid you than to have it said you are a man or a woman in whom trust may safely be placed. There is no honor higher than that offered in the full and complete faith placed in the word of a man. There can be no glory equal to that in the acceptance of a man's deeds as being an accurate expression of the intents and purposes in his heart. Sincerity covers a multitude of sins. One may make mistakes both of omission and commission but if those concerned know that one was sincere in what was done those mistakes will be suffered and borne with. And the good that such an one does carries with it no stigma of ulterior motive. But the insincere person walks in a cloud of suspicion at all times. He is credited with good faith in nothing. He earns no trust, no confidence, no belief. Nobody knows where he stands. He is as unreliable and unstable as water. Cultivate sincerity. The sincere man will be slow in judgment, deliberate in decision, but more often than not he will be right—and right is might.

—Specialty Salesman's Magazine.

ENJOY YOUR WORK

True success comes only to those who enjoy their work; those who, because they do enjoy their work, put forth their best efforts, and do their jobs better than they are required to do them, and a little more besides. It is that extra service that brings them recognition and advancement. The man who does just enough to "get by," as the slang phrase goes, does it in a careless manner, putting forth as little effort as possible, is the man who fails. He is in a rut. He doesn't "get the breaks."

The procrastinators, and the shiftless go from job to job in search of work they can enjoy, but they never find it. And they do not know the reason. The fact is that true enjoyment can be had at almost any task. The enjoyment comes from a job well done. One is rewarded by that exhilarating feeling of achievement, a feeling of satisfaction. You may not be praised for all of your good work, but it will not go unnoticed, and you aware of the fact, are at peace with the world, content with a fine piece of work. Sometimes work assigned you is extremely difficult, you despair of ever finishing it satisfactorily, but you stick with it 'til it has been done right, and then the joy of achievement is that much greater.

Your efforts may not be rewarded for a while. You may feel that you are being slighted. But keep up the good work, stick to your job, and when you are advanced, as you are sure to be, it may be to some position higher than you had hoped for. It is certain that one who goes from one job to another, will never advance. That person does not stay long enough to have the confidence of his employer.

Do your work well to enjoy it, and keep on doing it well to get advancement, happiness and success.

—Rivoli Spotlight.

The most certain sign of being born with great qualities is to be born without ENVY.

—La Rouchefoucauld.

ENVY is but the smoke of low estate, ascending still against the fortunate.

—Lord Brooke

BUFFALO GAVE COOGAN LOTS OF HEAT

When Jackie Coogan hit Buffalo, in person, with his dad, to appear for a week at Shea's Buffalo, an avalanche of publicity broke over and about him, which kept his name and picture in the public prints almost every edition every day. The barrage of press material started when Mayor Frank X Schwab was induced to make Jackie mayor for a day. Jackie was taken to the city hall, welcomed by the mayor, presented with the key to the city, the mayor's personal gold badge, a bunch of souvenirs of the city and then placed at the mayor's desk, where he carried on the business of the office for a few hours. Then the mayor placed the official sedan at Jackie's disposal and he was taken for a ride to the zoo and over the Peace Bridge. On Monday evening of the same week, the mayor having been called to Toronto, Acting-Mayor Jackie Coogan represented Hizoner at the official opening of the Fifth Annual Radio show in the Broadway Auditorium, where Jackie read the mayor's official message of greeting. A parade preceded Jackie to the hall. On Tuesday, the juvenile star received reporters and broke through for several interviews, one of the most interesting of which was one with a photograph of the Coogans and Cornelius Kennedy, staff photographer of the NEWS, who formerly was a pal of Dad Coogan in "the old days" in Syracuse and Buffalo. Wednesday morning, in a tie-up with the Evening News, Jackie visited the Crippled Children's hospital which gave him several advance stories and a photo of one of the little unfortunate children presenting flowers to Jackie. Wednesday evening in another tie-up with the NEWS, Jackie was interviewed by Bob Brown of WGR for the radio audience, in the studio of Shea's Buffalo. Thursday morning, the Courier-Express used a three column photo of Jackie and his Dad playing golf at the Meadowbrook club with "Light-horse" Harry Cooper, a former friend from California and other prominent Buffalonians. The News also used a photo of Jackie congratulating Miss Irene Wolf, winner of the Evening News-Shea's Buffalo Opportunity contest, as she left to assume a role in John Murray Anderson's Publix revue, "Blue Grass." Friday afternoon, there was a photo of Jackie being presented with a radio loud speaker in appreciation of his appearance at the radio show. The Radio Dealers presented the token. During his stay in town, Jackie had a Nash sedan placed at his disposal which brought photos on the auto pages. Of course, there was all the advance publicity on the drama pages, the rotogravure sections, reviews, etc. A trip to the Buffalo airport to visit the plane to be used by Commander Byrd on his antarctic expedition was a final tie-up which brought additional space in the papers. As a result of all this publicity a record week's business was chalked up for the Buffalo. Charlie Taylor, director of advertising and publicity of the Shea Operating corporation, and his assistant, Bill Brereton, put over the campaign.

"WHIRLING AROUND THE PUBLIX WHEEL"

Effective immediately Mr. J. J. Friedl will include Kansas City in his district for supervision. He will supervise both the Newman and Royal Theatres. Effective immediately Mr. L. Finske has been appointed manager of the Royal Theatre.

Effective Saturday, October 6th Mr. Louis Lazar was appointed manager of the Metropolitan Theatre, Boston, succeeding Mr. J. L. McCurdy.

Mr. J. L. McCurdy was appointed manager of the Brooklyn Paramount. Mr. McCurdy will make his headquarters, at the Home Office until the completion of the theatre.

Mr. Roy Helms, manager of the Rivoli, Greenville is being transferred to the Rialto, Chattanooga as manager effective October 21st to succeed Mr. Brock. Mr. Brock will take charge of the State, Chattanooga relieving Mr. Cartwright. Mr. Cartwright's assignment will be forthcoming in a day or two.

Effective with the week starting October 7th, Mr. John Judge manager of the Oakley, Lake Worth, at present demolished, will be temporarily assigned to the Aladdin, Cocoa. Mr. Jack Hodges will be assigned as assistant manager at the Olympia, Miami pending the reconditioning of the Oakley.

Effective Sunday, October 7th Mr. Harvey Cocks, present assistant manager at Fields Corner, Dorchester, will take over the management of this theatre, relieving Mr. J. J. Dempsey who has acted as manager of both the Strand and Fields Corner.

Effective September 29th Mr. Harvey Bernardini was appointed as manager of the Savoy Theatre, Ft. Kent replacing Mr. Lucie Parent, resigned.

Effective Sunday, October 14th Mr. John C. Wright succeeded Mr. Harry Johnson as manager of the Imperial Theatre, Tuckert, R. I. Mr. Wright will report at the Imperial Theatre October 7th.

Mr. Tom Wier has been appointed house manager of the Broadway, Chelsea under the supervision of Mr. Charles Goldryer, the present manager of the Olympia Theatre, Chelsea. Mr. Wier replaces Mr. Frank X. McShane, resigned.

FILE THIS! IT WILL HELP PLAN PROGRAMS!

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LENGTH OF SYNCHRONIZED FEATURES

Record No.	Subject	Make	Foot-age	Run's Time
	The Crash	P.N.	8500	72 min.
	Melody of Love	Univ.	7850	90 min.
	Lonesome—7 reels	Univ.	6415	72 min.
	The Air Circus	Fox	7085	80 min.
	Battle of Sexes	U.A.	8125	90 min.
	Hit of the Show—8 reels and prologue	F.B.O.	7850	87 min.
	Baby Cyclone—7 reels (non-synchronous)	Metro	5300	59 min.
	Wedding March—14 reels	Par.	10455	115 min.
	Prologue			5 min.
	Epilogue			3 min.
	Woman of Moscow—8 reels	Par.	6900	77 min.
	Moran of the Marines (non-synchronous)	Par.	5315	60 min.

LENGTH OF SYNCHRONIZED SUBJECTS (Short)

Record No.	Subject	Foot-age	Run's Time
	Warner Productions		
2734	Florence Brady	720	8 min.
496	Joe Browning	900	10 min.
2731	Dora Maughan	735	9 min.
2128	June Pursell	640	8 min.
2265	Brown and Whitaker	715	8 min.
468	Roger Wolf Kahn's Orchestra	925	11 min.
2699	Florence Brady	825	10 min.
3996	Chas. Chase	830	8 min.
2697	Bell and Coates	677	8 min.
2689	Kitty Danes	640	8 min.
2661	Ceballes Undersea Revue	815	10 min.
446	Sylvia Froos	725	9 min.
394	Jack Smith	665	8 min.
339	Elsie Janis	645	8 min.
420	Rollickers	730	9 min.
2242	Jimmy Clemons	885	10 min.
2232	Brooks and Rose	700	8 min.
2159	Cooper and Stoop	645	8 min.
320	Lopez Orchestra	854	10 min.
2144	Bertram and Saxton	724	9 min.
436	Albert Spalding	975	11 min.
2349	Stoll Flynn & Co.	860	10 min.
2268	Sarah Paddero	970	11 min.
2267	Rin-Tin-Tin	787	9 min.
2114	Henry Holstead Orchestra	665	8 min.
	Fox Productions		
	Schubert Serenade	660	7 min.
	Family Flicke	1037	12 min.
	Movietone News No. 43	988	11 min.
	Movietone News No. 44	990	11 min.
	Metro Productions		
	Locust Sisters in "Get Out and Get Under the Moon"	480	6 min.
	Marion Harris in "I'm More Than Satisfied"	730	9 min.
	Lee Beers	720	8 min.
	Imagine My Embarrassment—two reels	1839	21 min.